Scots Pipe Organ Samples

Medium Edition
Personal Edition

for Hauptwerk™ 3 and 4

User's Manual

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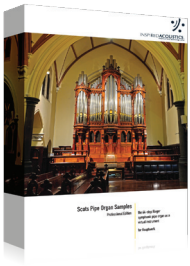
1. Welcome



Welcome to the Scots Pipe Organ Samples and congratulations for your purchase!

Scots Pipe Organ Samples is a symphonic virtual pipe organ chromatically sampled stop-by-stop from The Scots' Church Melbourne, Australia.

The organ was built by Rieger in 1999 and is one of the finest instruments of the continent. Due to its wooden structures the church has relatively dry acoustics providing a crisp and articulate high-definition pipe sound. The instrument has 64 stops on four manuals with two consoles and organ cases.

Besides its photo-realistic modeled and full-featured console, the Scots Pipe Organ Samples supports the Dynamic KeyboardMass™ control to provide a realistic playing experience and contributes financially to the upkeep of the original instrument.

1.1. Highlights

The organ has many special features, including:

- Fully functional Combination Action, independent of Hauptwerk™'s combination action, controllable directly from the screen or by means of MIDI. (see chapter 3.10)
- Virtual instrument extension for increased utility
- Multiple pages optimized for single and dual touch-screens. (see chapter 3.4)
- Freely configurable keyboards
- and more

1.2. What is contained inside the package

1.2.1. Contents of the box

If your version of Scots Pipe Organ Samples was delivered to you in a physical form rather than a download, please make sure you have the following contents in the box to ensure you have received a complete product:

- Delivery Medium - USB flash drive(s) or an External Hard Disk Drive (i.e., with a USB connector) containing the installation data.
- Your personal serial number on a printed registration card (in case of a retail box delivery)
- User's Manual (this document)

1.3. Hardware and software requirements

Scots Pipe Organ Samples is hosted within Hauptwerk™ virtual pipe organ software, available for both PC and Mac computers from Milan Digital Audio, found at http://www.hauptwerk.com on the Internet. Hauptwerk™ functions with both currently available 32-bit and 64-bit operating systems. Hauptwerk™ Advanced Edition is recommended. A high-performance computer is required to experience full, flawless and convenient operation of this sample set.

1.3.1. RAM and number of loadable stops

Since Hauptwerk™ loads the sample data into the computer's random access memory (RAM) – and does not stream data from the hard disk – the amount of RAM determines the number of stops you can load for playing at a given time. The theoretical RAM limitation, per program instance is 4 GB in 32-bit operating systems; loading all stops of the organ requires a 64-bit operating system, capable of handling more than 4 GB of RAM. Regardless of operating system, please make sure you are using more than 4 GB of RAM.

Hauptwerk™ allows you to load the sample set with independent options for each available stop, allowing you to trade off the number of loadable stops with varying degrees of realism (you can, for example, choose to load less than the full complement of release samples). Loading all of the stops in their most complete multi-looped versions and with full release samples will consume much more RAM than loading them with, say, single looped data and/or truncated release tails.

Please refer to the Hauptwerk™ User's Manual for a complete description of how to maximize performance with these features.

Please refer to the Inspired Acoustics website for detailed RAM footprint guidelines at http://www.inspiredacoustics.com.

1.3.2. CPU and Polyphony

It is essential that your computer has a high-performance CPU in order to experience full polyphony. A high polyphony capability is required when many stops are drawn and many notes played together.

> **Note:** Polyphony is defined as the number of stops being selected, times the number of notes held per stop, including the duration release tails to sound, at any given time.

A series of fast staccato chords in Tutti will stress your computer the most, because the initial release tails will continue to sound as additional staccato chords are being played. For the most flawless operation, we recommend the use of a 4-core CPU or better, equipped with the most RAM that you can afford. As your CPU power increases, you can achieve more polyphony.

Please refer to the Hauptwerk™ User's Manual for a complete description of how to achieve maximum polyphony with your computer.

2. Installation

2.1. Installation of the main organ

Installing the Scots Pipe Organ Samples requires that you own a registered, installed copy of Hauptwerk™ virtual pipe organ software, together with a registered, working dongle.

This installation procedure is for Hauptwerk™ version 3.31 and 4. If using a different version of Hauptwerk™, the required steps may be slightly different in detail; please refer to your version's copy of the Hauptwerk™ User Guide.

If you received the Scots Pipe Organ Samples as a downloadable product, please make sure that you downloaded all the installation files prior you begin installing. It is required to have all the files in the same folder.

If you received a retail box product you will need to insert the installation medium first, which should be one or more USB flash drive or an External Hard Disk Drive. Please connect it to your computer and navigate to the device to see the folders and files.

Wait until the computer recognizes the new drive and, either a drive letter is assigned to it (PC - Windows), or it is mounted on the desktop (Mac - OS X). Once your computer has accessed the USB drive proceed to the next step.

1. Launch Hauptwerk™ virtual organ software.
2. From within Hauptwerk™, go to the file menu and select Install organ, sample set, temperament or impulse response.
3. The program will prompt you to select the program to install.
4. Navigate to the folder with the installation files and select the first file set to install.
5. Click Open and then click OK on the next screen.
6. Wait until Hauptwerk™ finishes installing the selected file then proceed with the installation of the next file.

Ensure that you have the latest version of the packages installed and apply any updates or upgrades that you have (see the next chapter to find out how).

We first recommend installing the Data and then the Organ component.

2.2. Upgrading the Trial Edition

Any updates, upgrades require the main organ to be installed first. All upgrades, updates come as separate installer files. Once you have all the files downloaded or received otherwise on your computer, please install them. The procedure for installing upgrades and updates is the same as the normal installation process.

To obtain the latest updates you need to register your copy. To do this:

1. Go to http://www.inspiredacoustics.com
2. Create an account if you do not already have one by clicking on the Sign Up link.
3. In case you received a boxed product click the Register menu at the Inspired Acoustics website and enter you serial number that you received. If you do not have such a number, please contact us.
4. After you registered, go to the My products section and you will find your product and its Update files within a few minutes.
5. Download the package that has the name 'LATEST' written in it. Install this package, once downloaded, following the procedure above in chapter 2.1. If there is no such package, you already have the latest version on your computer.

For the smoothest operation, please ensure that you have the latest version of your product, so please download and install this file once a new version becomes available. This file is made so that it will update your organ to the latest version regardless of what version you have.

2.3. USB license key authorization for Hauptwerk™

In order to use Scots Pipe Organ Samples, you must authorize the library through Milan Digital Audio, the company that makes Hauptwerk™. The authorization system they have developed for Hauptwerk™ protects Scots Pipe Organ Samples as well. In order to use Scots Pipe Organ Samples, a license update is necessary to your current USB dongle.

When you purchased the library, we have notified Milan Digital Audio to issue you a license update for your Hauptwerk™ USB dongle. To obtain this license update for the Scots Pipe Organ Samples, Milan Digital Audio will need a license update request from you. This can be created by clicking on the File \ Create license update in Hauptwerk™. Once the file is created and saved on your hard drive, attach it and send it by e-mail to info@milandigitalaudio.com. They will respond to you as soon as possible with the license update and the instructions on how to apply it to your own personal copy of Hauptwerk™. It is a very easy process that you can do with a few mouse-clicks and it is very likely that you have already performed these simple steps.

Note: MILAN DIGITAL AUDIO IS ENTIRELY RESPONSIBLE AND LIABLE FOR THE LICENSE AUTHORIZATION PROCESS AND FOR ISSUING YOU THE LICENSE UPDATE.

We have no direct control over this process, but if you have any problems, please contact us through our Website at http://www.inspiredacoustics.com.

For more information on how to request and apply license updates in Hauptwerk™, please refer to the Hauptwerk™ User Guide.

3. Controls of the virtual pipe organ

The console and the controls of the virtual organ are similar to the original instrument. The main console was modeled.

3.1. Pages

The organ controls are organized into so-called "Pages" in the Hauptwerk™ program, to allow convenient operation. Each page of this virtual instrument plays a different role, and allows you to control and monitor the organ's numerous features in a convenient way. The following table summarizes the contents of each page.

Page name	Description	What is it for?
Console	Overview of the organ console.	Check, control, observe and demonstrate everything on one screen, including keyboard, pedal, swell box and crescendo wheel movements.
Center	Organ console: all control elements except keys on one single page, modified for convenient control.	For systems with a single touch display screen, this page allows you to control all stops, combination action and miscellaneous functions
Left	Organ console: stops of the left side, close-up, modified for convenient control.	For systems with two individual touch screens, you can place this screen to the left of the keyboard, to control the left bank of stops, just as on the real instrument.
Right	Organ console: stops of the right side, close-up, modified for convenient control.	For systems with two individual touch screens, you can place this second screen to the right of the keyboard, to control the right bank of stops, just as on the real instrument.
Couplers*	Contains a coupler matrix	Contains 98 electric couplers between the divisions, their bass and melody switches and the one-click keyboard.
Crescendo (1-3)	Programmable crescendo	These pages allow you to program the pipe organ's crescendo wheel to any desired custom configuration.
Keyboard	Keyboard mass control	Virtual controls for the Keyboard Mass™ functionality allowing you to change the response and inertia of the keyboards. Keyboard and swell pedal to manual assignment.

Stoplist	Organ console: all control elements except keys on one single page, modified for convenient control. and display	For systems with a single touch display screen, this page allows you to control all stops and miscellaneous functions
Distance	Controls distance of the sound	The slider on this page allows you to change the relative volumes of the stops

** Only Personal and higher editions*

3.2. Keys and keyboards

All keys and keyboards are shown in a photo-realistic perspective view, fully responsive to mouse control. The notes, pedal keyboard, swellbox pedals and crescendo wheel all faithfully mirror your performance intentions.

The intsument has 5 divisions: four 58-note manuals and a 32-note set of pedals.

The first division is called Great Organ, and on the control pages it is referred to as "Go". By default the 1st manual is dedicated to sound this division.

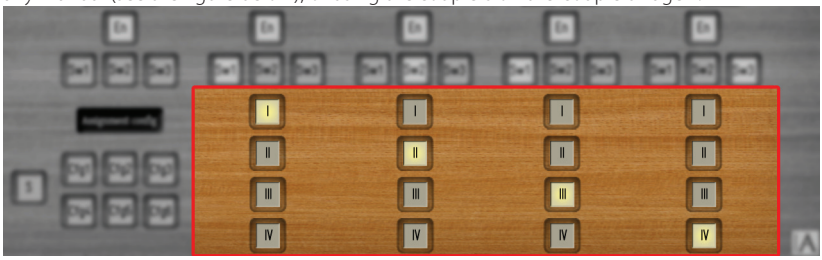
The second division, called Positive belongs to the 2nd manual by default, and is referred to as "Pos" on control switches and tables.

The third organ division is the Swell, its short name is "Sw". By default it is sounded by the 3rd manual.

The fourth division, belonging to the 4th manual is called Echo & Pedal, and is referred to as "E".

The pedal division is referred to as "P".

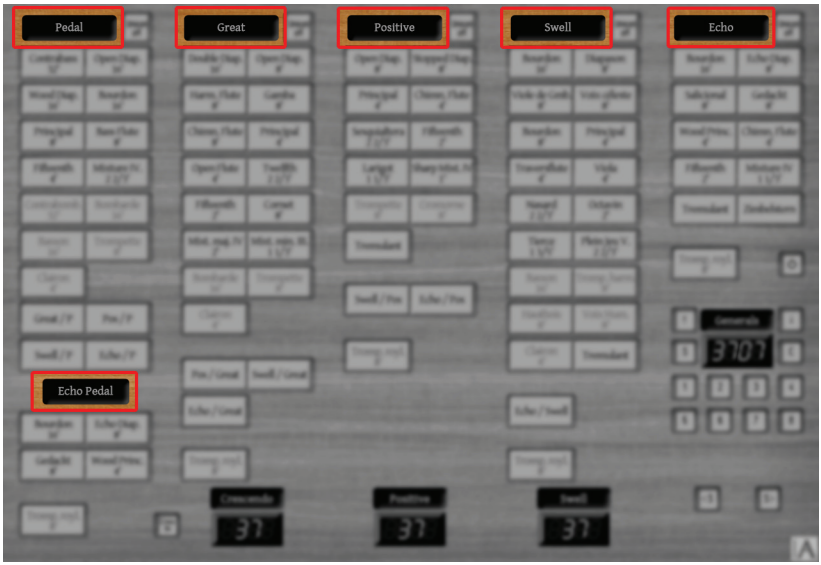
Although every division has its dedicated manual or pedalboard, all of them are floating divisions. This means that every division can be played using any keyboard, or even the pedalboard. Such operating modes can be set up on the Keyboard Page by assigning any division to any manual (see the figure below), or using the couplers on the Couplers Page *.



** Only Personal and higher editions*

3.3. Stops

The console of the organ features drawknob stopswitches: their drawn position indicates that the stop is engaged. There are various "Pages" in the Hauptwerk™ displays containing close-up images of the stops. If you manipulate the stops or controls in one page, their on/off status will be synchronized with the other pages as well. You can cancel the activated stops by pressing "C" on any pages containing Combination Action buttons. If you want to cancel only the stops belonging to the same division, you have to press the label of the division on the Stoplist Page.



3.4. Displays

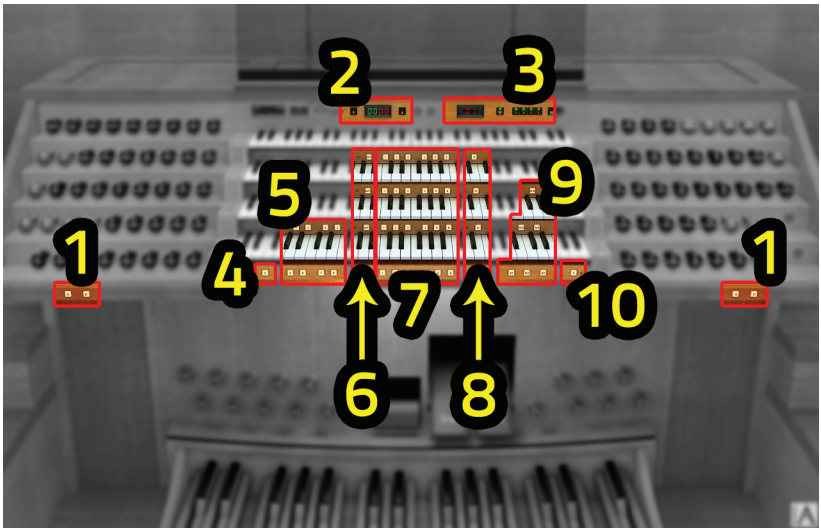
On the Console/Center/Right/Stoplist Pages, you can see displays on the virtual organ, showing the currently selected combination and the states of the swell pedals and the crescendo wheel (see chapter 3.8).

3.5. Switches

The console has several button controls for use during live performance. Some of these buttons control additional sounds, the engine noise for example; other buttons control or trigger functions, such as the Combination Action or switching on the crescendo wheel.

3.5.1. Console page switches

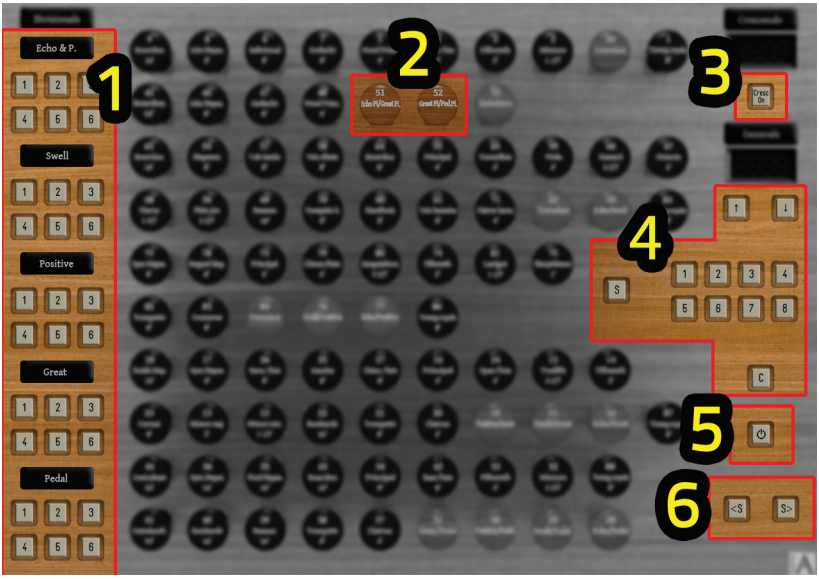
The following figure shows the switches of the Console Page highlighted.



Switch	Effect
1	Activate the previous or the next combination
2	Set the bank of the general combination action
3	Enable the crescendo wheel, and set crescendo program
4	Set button for the combination action
5	General combination action
6	Manual-to-pedal couplers
7	Divisional combination action
8	Activate the previous or the next combination
9	Manual-to-manual couplers
10l	Cancel button for the combination action

3.5.2. Center/Left/Right page switches

The following picture shows the switches and pistions of the Center Page highlighted. Equivalently labeled controls on the Left and Right Pages are also present.



Switch	Effect
1	Divisional combination action
2	Echo Pi/Great Pi and Great Pi/Ped. Pi pistons *
3	Enable the crescendo wheel
4	General combination action
5	Turns the organ engine noise on/off
6	Activate the previous or the next combination

* Only Personal and higher editions

3.6. Couplers and unison off switches

A coupler allows the stops of a certain division to be played using another division's keyboard. On the dedicated Couplers Page* you can find a vast range of coupling options, as described below.

** Only Personal and higher editions*

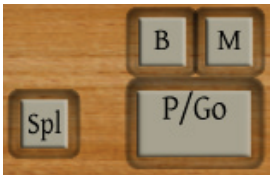
In Scots Pipe Organ Samples, certain couplers can be converted to Bass or Melody couplers.

Bass couplers play only the lowest note of the coupled division, Melody will play only the highest. This functionality is also available for the reversed couplers. To turn a coupler to a Bass or Melody coupler, navigate to the Couplers Page and press the button B or M for the corresponding coupler. Only one of them can be selected at a time.

Transposing couplers are coupling two divisions in a way the source is transposed either an octave up or down. For example, Go/E 4' means the Great Organ is coupled to the Echo one octave upwards transposed; so playing a C4 note on the Echo will play the C5 of Great also. Similarly, Pos/E 16' means that the Positive's one octave lower transposed sounds will be added to the Echo.

Self-transposing couplers work within a division. Turning on E/E 16' for example and playing a C4 note on the Echo will play the sounds of Echo on C4 and C3 as well.

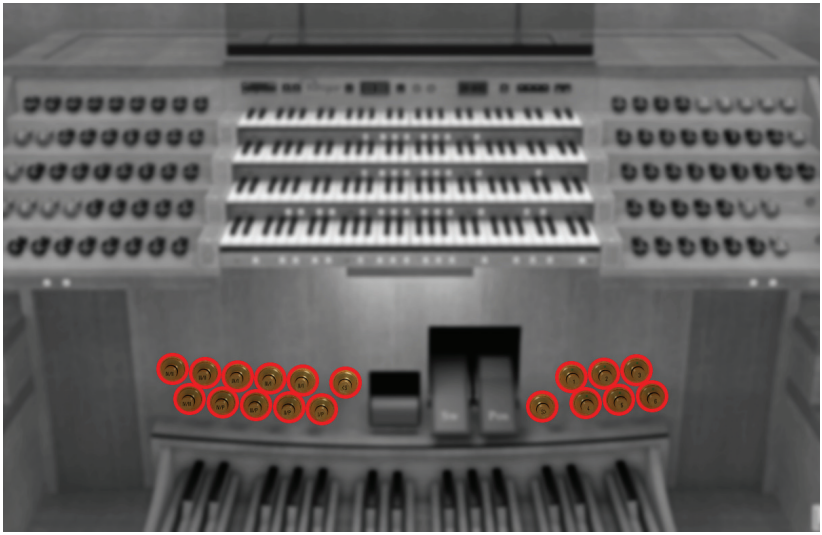
Unison off will turn off the standard voices of the division, allowing only the couplers, either from other works or self-transposing ones to play. For the example, when E/E 4' is used in conjunction with the Unison off switch, playing a C4 will give the sound of C5.



For compatibility reasons and for setups having no organ pedal, reversed couplers are available so that you can play pedal notes on the keyboard. On the Couplers Page, a button 'Spl' converts the pedal-to-manual coupler to a split reversed coupler, so the lower part of the keyboard will play the selected pedal stops only.

3.7. Foot pistons

There are several foot pistons on the Scots organ that are available to wire to your organ console. The following figure shows them highlighted.



Button		Effect
Left group, left to right, top to bottom	IV / II	E > Pos coupler
	III / II	Sw > Pos coupler
	IV / I	E > Go coupler
	III / I	Sw > Go coupler
	II / I	Pos > Go coupler
	IV / III	E > Sw coupler
	IV / P	E > P coupler
	III / P	Sw > P coupler
	II / P	Pos > P coupler
	I / P	Go > P coupler
	< S	Activate the previous combination

Right group, left to right, top to bottom	1	Frame 1 of the divisional combination action
	2	Frame 2 of the divisional combination action
	3	Frame 3 of the divisional combination action
	S >	Activate the next combination
	4	Frame 4 of the divisional combination action
	5	Frame 5 of the divisional combination action
	6	Frame 6 of the divisional combination action

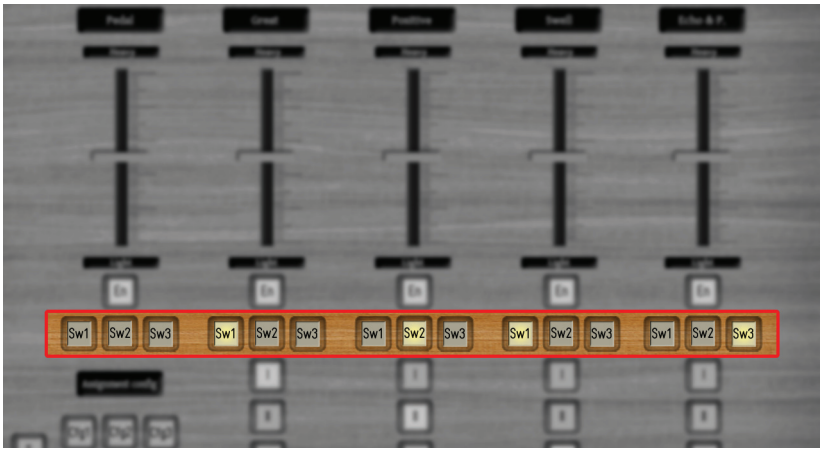
3.8. Swellboxes and crescendo wheel

Swellboxes are enclosures with vertical venetian blind-type shutters controlled by the swell pedals (or 'swell shoes'). As a given shutter closes, the pipes contained in that swellbox will sound quieter and darker (with lesser amounts of high overtones). The Scots Organ's swellbox characteristics are brought to life through modeling.

The Scots pipe organ contains 3 MIDI assignable swellbox pedals and all divisions are virtually enclosed. This means that once you assign a swellbox pedal to an enclosed division you can control its state instantly.

Each enclosed division has its own independent enclosure charasteristics. Once you change the swellbox pedal to division assignment, you can control the enclosures of different divisions one-by-one, but multiple assignments (one pedal controls more) are also available. The indicators on the Stoplist Page show the swell pedal states.

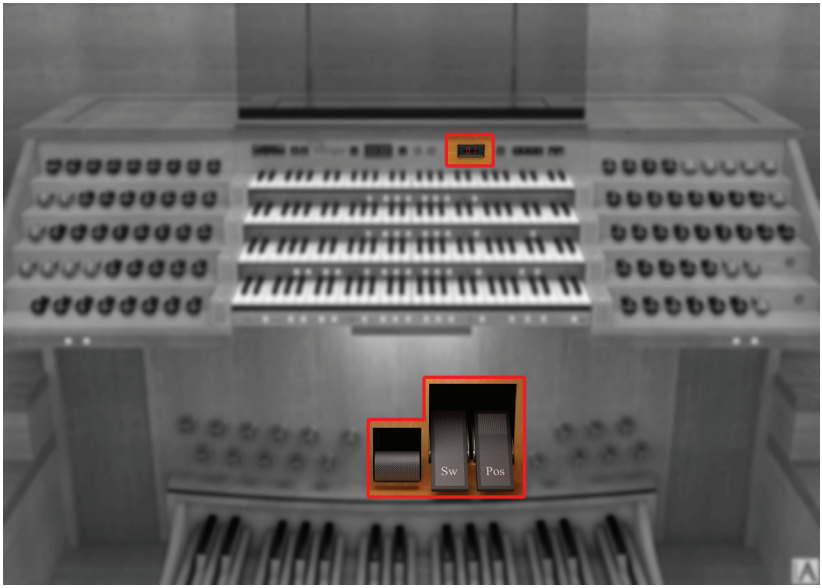
To assign the three swell pedals to various enclosures, you can use the assignment buttons on the Keyboard Page.



Labeled with Sw1, Sw2, and Sw3 - which does not have a pedal on the GUI, but assigned to a pedal via the Expression/Crescendo Pedal menu of Hauptwerk - each swell pedal can be assigned to control one or more divisions. For example, if you would like to control the Swell and the Positive together with a single pedal, just assign both of them to Sw1. The state of the swell pedals is set to default once you assign them to an other division.

The crescendo wheel is an axially rotating drum operated by foot control, and is used in place of a conventional crescendo pedal. The wheel is positioned to the left of the foot-operated swellbox pedals. Sliding (rolling) it forward from position 0 to a higher position triggers stops in a preset user-defined manner, according to the sequence contained in the respective Crescendo Program. There are 4 independent crescendo programs available, labeled A, B, C, D. Two of them are pre-loaded in the instrument, but you can freely modify them.

The figure below shows the Console Page, highlighting the crescendo pedal (left pedal), two swell pedals (middle and right pedals), and the display showing the state of the crescendo pedal.



3.9. The Dynamic KeyboardMass™

Keyboards and tracker actions of pipe organ have mass and hence inertia, which describe their response while you play. The Dynamic KeyboardMass™ is a special feature in the Scots Pipe Organ Samples that allows you simulate and control each of the organ's keyboards heaviness

independently, even if your keyboard controller does not support any dyanmics at all. This revolutionary feature adds a new layer of realism to play the virtual pipe organ.

The Dynamic KeyboardMass™ model sets the response of both the speaking and the release part of the pipe sound simultaneously and dynamically, adapting itself to your actual keypresses. Practically this makes the virtual organ a living instrument and ensures that the virtual instrument remains very responsive even if you set it to have very heavy keyboards.

On the Keyboard Page, 5 faders are displayed, each dedicated to a specific manual, and the pedalboard. The faders can be set from light to heavy keyboard mass, independently from each other.

3.10. Independent Combination Action

The Scots organ's combination action is independent of the combination action built in Hauptwerk™ and it replicates the original organ's own combination action. This feature is completely independent of Hauptwerk's™ own combination action system, allowing more convenient use.

The instrument's general comination action has 32 banks with 8 frames in each, while the divisional combination action has 6 frames for each division.

3.10.1. Programming and resetting from Graphical User Interface (GUI) or Musical Instrument Digital Interface (MIDI)

Once you define a stop configuration on the console that you wish to save as a general combination preset (also called a "frame"), press the S button once, and then press a number or a navigation key to select which combination frame you want to program. If you select the same frame that was previously active, the previous combination will be overwritten with the new one.

> **Hint:** The easiest way to program a particular stop combination into the next frame is to press the S set button and then press the > increment button. This will program the currently set configuration to the next frame and increment the current frame by one to that frame – with a single click.

If you want to save a previously defined stop configuration of a division as a divisional combination preset, press the S button once, and then choose a number on the divisional combination action panel.

You can also assign MIDI messages to these buttons so that, if you have a MIDI-capable console, all these functionalities can be directly available to you in physical form as well.

3.10.2. Navigation and use during organ play

Navigating between different combination frames is very easy. You can navigate to the desired bank number by the dedicated 'up' and 'down' switches, and then press a number. The divisional combination presets can be activated by pressing a number on the divisional combination action panel.

3.10.3. Loading and saving combinations to files

Saving entire banks of combinations is just as easy as saving Hauptwerk's™ own combinations, and can be configured using the same commands.

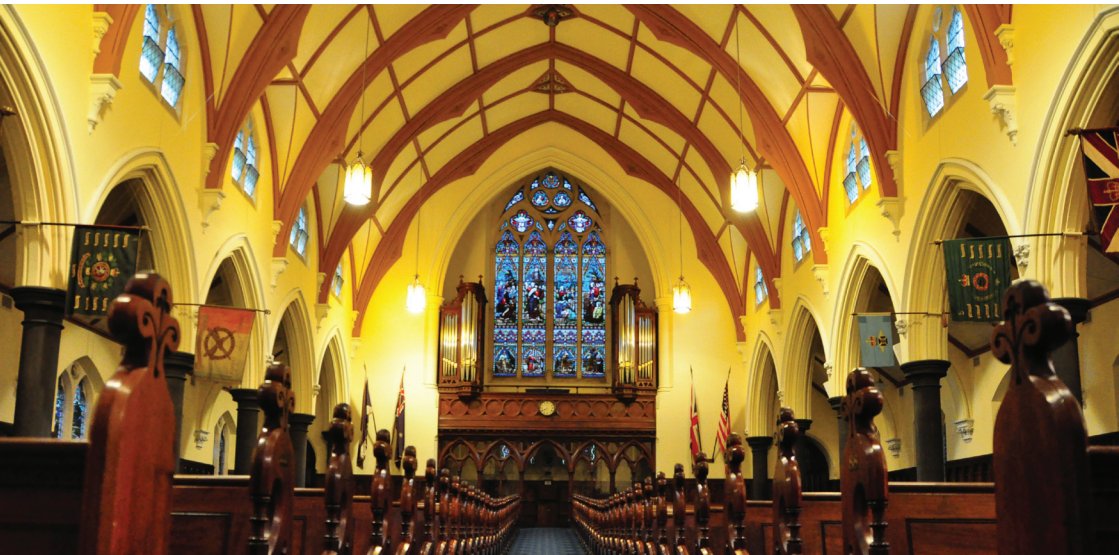
Tip: Make sure you save your combination action frames when you unload the organ. You can then restore this later by loading it from the Hauptwerk* menu.

4. The Scots' Church and its organ

4.1. The Scots' Church

The first Presbyterian services was held by Dr. Alexander Thomson on the banks of the Yarra in 1836, who was soon followed by Rev. James Clow in 1837. Until 1839 the church was a temporary wooden building at the west end of Collins Street. The present site of the church was obtained by Rev. James Forbes where the first church opened in 1841, designed by Samuel Jackson. The building was rebuilt in Decorated Gothic style, when a tower and spire was placed on the church. The work was completed by David Ross in 1859.

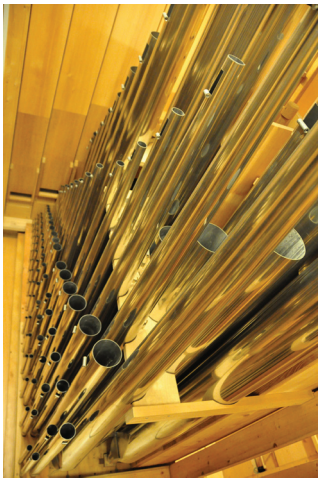
The population of Melbourne was growing rapidly, so it was decided to build a new church in 1869. It was designed by the architects Reed & Barnes, the leading firm in Melbourne at the time. The present church was opened in 1874. The exterior of the church wasn't altered much in the next century while the interior was reorganized in 1930, when the splendidly carved stone pulpit and reredos were replaced. The apse now contains a communion table, elders chairs and a wooden pulpit. The interior reflects simplicity and restraint in design and decoration.



4.2. The Scots Organ

The original organ was built by Mackenzie, Lee & Kaye in 1874. At the time, it was one of the two largest church organ in Australia, supplied with 3 manuals and 37 stops with barker lever and mechanical actions. Additional reed stops were supplied in 1883: the Great Trumpet 8 and Clarion 4, and Pedal Trombone 16.

The instrument was rebuilt by George Finchman & Son in 1909. Into the original console was inserted the fourth manual with new stops. The new division was an Echo Organ; its pipes were located above the south window and connected to the organ by electro-pneumatic action. The old divisions also got new additions included the Open Diapason 8 and a Wald Flute 8 to the Great Organ, and a wooden Violone 16 to the Pedal. It was extended again in 1959 with new stops, conversion of the action to electro-pneumatic, and provision of a new detached drawstop console, with the couplers controlled by stopkeys. In 1992 many of the ranks were regulated and new Mixtures were inserted on the Great and the Swell. In 1999 this organ was removed and now stored at the Bayswater factory of Wakeley Pipe Organs Pty Ltd.



The present pipe organ was built by Rieger Orgelbau in 2000. The new case was designed in association with the Church's Director of Music, Douglas Lawrence OAM. The original cedar case was fitted with new tin facade pipes, and was raised and brought forward. The Pedal windchests were placed at the rear and sides of the instrument, the Positive behind the arcades, the Great centrally behind the facade pipes, and the Swell to the rear. The fourth division was divided on the two sides of the south window, and can be controlled by a single manual and pedal console. The main console is detached from the organ case. The drawstops of the four manuals are arranged on terraces.

4.3. Disposition

The disposition of the Scots organ is as follows:

Great I			
	18	Double Diapason	16′
	17	Open Diapason	8′
	27	Chimney Flute	8′
	25	Gamba	8′
	26	Harmonic Flute	8′
	16	Principal	4′
	24	Open Flute	4′
	15	Twelfth	2 2/3′
	14	Fifteenth	2′
	12	Mixture major IV	2′
	13	Mixture minor III	1 1/3′
	23	Cornet V	8′
	22	Bombarde	16′
	21	Trompette	8′
	20	Clairon	4′
Positive II			
	72	Open Diapason	8′
	78	Stopped Diapason	8′
	73	Principal	4′
	79	Chimney Flute	4′
	80	Sesquialtera	2 2/3′
	74	Fifteenth	2′
	81	Larigot	1 1/3′
	75	Sharp Mixture IV	1′
	82	Trompette	8′
	83	Cromorne	8′
	75b	Trompette royale	8′
	84	Tremulant	

Swell III			
	63	Bourdon	16′
	54	Diapason	8′
	64	Bourdon	8′
	57	Viole de Gambe	8′
	58	Voix céleste	8′
	55	Principal	4′
	65	Traversflute	4′
	59	Viola	4′
	66	Nasard	2 2/3′
	67	Octavin	2′
	68	Tierce	1 3/5′
	56	Plein Jeu V	2 2/3′
	69	Basson	16′
	70	Trompette harm.	8′
	60	Hautbois	8′
	71	Clairon harm.	4′
	61	Voix humaine	8′
	62	Tremulant	
Echo IV			
	9	Bourdon	16′
	8	Echo Diapason	8′
	7	Gedackt	8′
	6	Salicional	8′
	5	Wood Principal	4′
	4	Chimney Flute	4′
	3	Fifteenth	2′
	2	Mixture IV	1 1/3′
	1	Trompette royale	8′
	49	Tremulant	

Pedal			
	44	Contrabass	32′
	36	Open Diapason	16′
	35	Wood Diapason	16′
	43	Bourdon	16′
	34	Principal	8′
	42	Bass Flute	8′
	33	Fifteenth	4′
	32	Mixture IV	2 2/3′
	41	Contrabombarde	32′
	40	Bombarde	16′
	39	Basson	16′
	38	Trompette	8′
	37	Clairon	4′
Echo Pedal			
	45	Bourdon	16′
	46	Echo Diapason	8′
	47	Gedackt	8′
	48	Wood Principal	4′

4.4. Recording

Virtualising the beautiful Rieger of The Scots' Church, Melbourne, proved to be a lesson in being careful what you wish for, as it turned out, all sorts of significant impediments would constantly challenge the work's progress. The great city is a seething monster of sonic disturbance, in all shapes and varieties, so there was not one single ten second period free of noise. After more than three weeks of unrelenting efforts, we had sampled all of the organs ranks and the necessary acoustic measurements. The recording was carried out with 192 kHz and 24 bits resolution, and the sample set is in 48 kHz 24-bit format. This vast amount of data was processed with newly developed techniques and algorithms to make it a coherent, playable virtual instument.

And here is the end result: A new virtual organ from Inspired Acoustics – The Scots Pipe Organ Sample set.

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